

GALERIE8

**GUEST  
FROM  
THE  
FUTURE**

**Maria Chevaska  
Simon Morley**



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*Maria Chevská  
Simon Morley*



UTOPIA  
PRESS

## THE DELICATE SHIMMER OF INTERLACED RAINBOWS



Anna Akhmatova's home,  
now a museum,  
Fountain House, St. Petersburg.



(Top) Photographs of Akhmatova and Isaiah Berlin are pasted  
on the mirror, bottom right.  
(Bottom) Akhmatova's writing desk.

The starting-point for this exhibition is the story of the Russian poet Anna Akhmatova's meeting with the ex-patriot Russian philosopher Isaiah Berlin in Leningrad (now St. Petersburg) in 1945. From this salient historical fact we have launched a free-form meditation on the concept of liberty and art, which takes in the writings of Akhmatova and explores the relationship between art and politics in the twentieth century.

In November 1945 Berlin, who was then First Secretary at the British Embassy in Moscow, visited Leningrad and learnt from a conversation in a bookshop that Akhmatova was living nearby. So he telephoned her, and they met that afternoon in her flat in the old Fontanny Palace on the Fontanka. But their conversation was interrupted by Randolph Churchill who, as Berlin later recounted, "was standing in the middle of the great court, looking like a tipsy undergraduate, and screaming my name". Berlin hurriedly led him away, but returned that evening to continue his conversation with the poet. In the end, they talked all night, and Akhmatova read Berlin her unfinished 'Poem without a Hero'. In the small hours of the morning they were joined by her son, Lev Gumilev. In early January 1946, before leaving the Soviet Union, Berlin briefly called again to say goodbye.

But unfortunately, because of Churchill's noisy interruption the meeting also came to Stalin's attention. "So, our nun is receiving visits from foreign spies", he is reputed to have said. The day after Berlin's departure, uniformed men screwed a microphone into Akhmatova's ceiling, and that summer she was denounced by the Central Committee of the Communist Party and expelled from the Writers' Union. In late 1949 her son Lev was arrested for the third time, and the following day Akhmatova committed her poems finally to memory before burning the manuscripts. She became convinced that by fuelling Stalin's paranoia the meeting between her and Berlin had caused the first move in the Cold War.

But the chance meeting had also altered the course of Akhmatova's life in positive ways. As she would later write in her cycle of poems *Cinque*: "That late night dialogue turned into/ The delicate shimmer of interlaced rainbows" (translation by Stanley Kunitz). It inspired her with the belief that one day her poetry would be read freely and appreciated by kindred spirits.

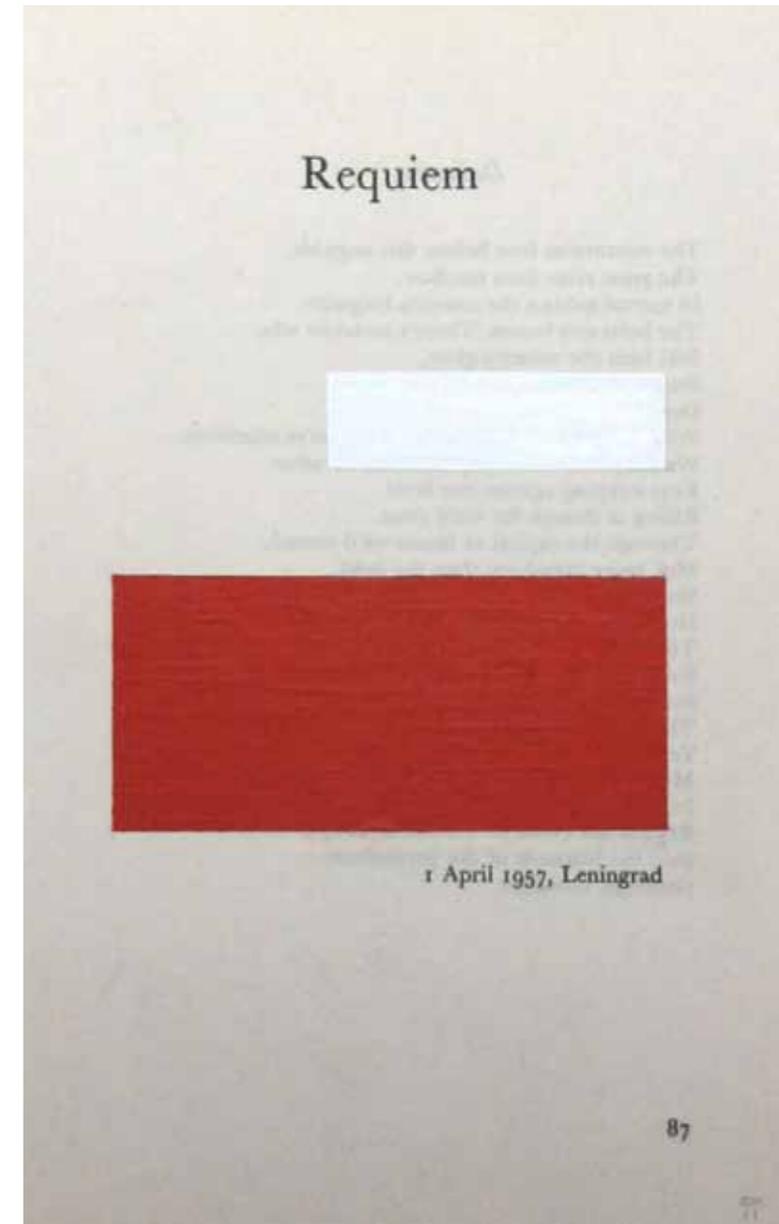
Among the poems Akhmatova had memorised before she burned her manuscripts was 'Poem without a Hero'. There, Berlin appears as the "Guest from the future":

*A sound of steps of those not here  
Over the gleaming parquet. Blue  
Cigar-smoke. All the mirrors show one who  
Would not gain entry if he should appear.  
No better, no worse, than others – but frigid  
Lethe's not touched him, and his hand is warm.  
Guest from the future, will he really come,  
Taking the left turn across the bridge?*

(Anna Akhmatova, from 'Poem Without a Hero', translated by D.M. Thomas)

Simon Morley

September, 2011



Simon Morley, *Requiem (Akhmatova)*, 2011, acrylic on book page, 20x12.5cm unframed

## “TO CONFUSE THE TWENTIETH CENTURY”

How convenient, and how false, is the myth of history's rupture! Repeatedly we are assured of break-points in the flow of time: that this moment, now, yesterday, was the point when “history changed”. The myth derives from a particular imagination of time and space as regular, linear, *topoi*: time as a line, space a plane, the trajectory of the one to be followed, to its eschatological moment – the end of the rainbow, the end of history in the constipated stasis of consumer-democracy, the dictatorship of the proletariat, or even just the promise to the lonely self that this one, the next girl, next boy, is the end of the quest. Space is nothing more, or less, than the terrain of these pursuits: love, scarce minerals, cheap labour, new markets. The breach of history is a historiographic concept deriving from, and propelling, the relentless positivism of the western episteme, certainly from the Enlightenment and perhaps – since I do not want to posit my own historical breach – before. Its teleological reference legitimates our barbarism, because we are barbaric in pursuit of some greater end.

What if time were not simply a straight line? Not even a curve, as Einstein so radically imagined. What if the historical moment was less like a film frame, that diagnostic symptom of the nineteenth century imagination, realised only in the twentieth, and more like a page of text, or even a video screen? What if time was poetic rather than cinematic, the property of the individual rather than a theoretically, scientifically constituted generality? What if that time was/is/would be self-reflexive?

Reflexive not only in the capacity of looking back, but in looking forward, so that the present was at once an advance on the future and a return upon the past. What indeed if the apparently singular could include multiple temporalities, different times, other spaces, and the boundaries between them were permeable? What if time, and reflexivity, could be fast or slow? (Much like the mirrors in Milorad Pavić's great and complex novel *The Dictionary of the Khazars*.) So that the future, reflected upon in what passes for the present, arrives before the end of our anticipation of it.

This, indeed, is where we are with ‘Guest from the Future’: Maria Chevska's and Simon Morley's work does not belong, simply, to a lineage of art that directs itself relentlessly forward. Indeed, I want to make the proposition that these artists offer us a reflective art, one that allows us to see the past as it saw its future. This is not a show that readily exposes its affiliation to a long-forgotten or irrelevant tradition. Art here is the slow mirror that allows us to see not the past, but the past's utopian hope. As a culture we are, and as art this is, what might have been. This is not, however, a show about our present, but about the past's future; this is art that speculatively occupies

the void, that undefined boundary space, between the actual nightmare of history and the possibility of what might have been.

‘Guest from the Future’ is a show with an explicit relationship to technological, industrial, administrative modernity and to modernist culture's troubled engagement with its historical era – in which art at once seeks contingency and shies quickly away from its discovery, in which vanguard art is as often a *derrière garde*, defending from historical progress old values and truths on which it has stumbled, as it is the leader of the march upon utopia. Morley and Chevska connect us with past and future: not that their works are explicitly “modernist”, since the context no longer exists that could produce modernist art except as pastiche rendered in bad-faith. Both artists work against the ontologies of form, whether of medium or subject; ontologies that were as much modernity's imprimatur and, in their near-simultaneous adoption and refusal, modernism's governing structures. (Modernism is nothing if not a balancing act between utopian pasts and futures; modernity only points one way.) One might note here that if their aesthetic is not explicitly modernist – if such an aesthetic categorisation could be produced – then Morley and Chevska are “modernist” in their problematising of categories: we need think only of Picasso's and Braque's introduction of text and extraneous material in their *papiers collés*. The token of the individual encounter with history, skewed, subjective, is introduced to corrupt the universalising impulse inherent

in the idea of category. Modernity's version of the cut and pasted addendum to the image is a photograph, the slice of a past reality cut from time and pasted into the present.

Chevska's intimate card assemblages reshape the classic primal forms of high-modernist architecture and sculpture within the patterned symbolism of the local; the play between text (in this case culled from Akhmatova's poetry) and sign in her paintings at once giving new life to the word, as sign - indeed hand-poured in kaolin, as sculpture - at the same time as it questions and expands its meaning, as a lexical form. Morley makes, in places, a more explicit citation of modernist style, for example in *Requiem*, which blanks out Akhmatova's textual disillusion with the pure form and colour of structuralist painting. Elsewhere, however, he takes us back further, into the troubled relationship of individual subjectivity and the emerging structures of the administrative society that accompanies, that ushers in, modernity. His text piece *To Be Governed* extracts verbs from the writings of the French anarcho-syndicalist thinker Pierre-Joseph Proudhon (1809-1865) that catalogue the things done to the subject by the state. Modernity, man discovers, is a place where things are done to him, where the promise that one does things oneself – subjective agency – is no more than sedulously peddled, ideologically predicated, mirage.

Not modernist, Morley's and Chevska's work nonetheless visits that tradition, is invited into that threatened, silenced space from the past

and in much the same way as the philosopher and part-time diplomat, Isaiah Berlin, entered into the poet Anna Akhmatova's apartment in Leningrad in 1945, and soon after found himself nominated as "a guest from the future". The title of this exhibition cites a phrase from Akhmatova's masterpiece *Poem without a Hero*, written between 1940 and the early 1960s, and kept not as manuscript but memorised, in her mind and those of a few trusted friends. *Poem without a Hero* is an historical survey, which compresses time, confuses it, melds it with personal experience – both the poet's and that of her friends and companions: in the opening stanzas of part two Akhmatova cites her editor self-referentially

He grumbled: 'There are three themes at once!  
and when you've read the last sentence  
you don't know who's in love with whom

II  
who, when and why they met,  
who perished and who remained alive...

In the earlier passage dedicated to Isaiah Berlin, she writes:

...together we shall earn the right  
to confuse the Twentieth Century.

And notice too, those fragmentations, notice that the second stanza of 'Tails' begins mid-way through the editorial complaint, so that recollection crosses over structure, at once refuses and exposes it. You wonder if, indeed, there ever was an editor, and if Akhmatova ever



and in one of her brief moments of reconciliation with state governance of culture, submitted her first part of the poem to an editor, or if the redactor is, like the poem, a conscience kept in the poetic memory, a suitably paternal super-ego you may thumb your nose to. (Since you cannot, publicly, thumb your nose to the father of the nation...)

Those historical compressions and crossings for Akhmatova begin with the festive invitation to the New Year, 1913, to cross the threshold in mummery, and her finding it, beneath disguise, to be 1941. Such compressions and crossings struck Berlin too. In a memoir he reflected of his encounter with the critic V.N. Orlov, in a second-hand bookshop on the Nevsky prospect, when he was invited to see Akhmatova, whose very survival of the Stalinist purges and the war was still a matter of conjecture. "It was as if I had suddenly been invited to meet Miss Christina Rossetti." Berlin's experience, then, is not of a meeting in the present, nor even with all that Akhmatova embodies and encrypts of thirty years of modernism's history: he throws

time back yet further. To meet Akhmatova is to meet a tradition as distant as the mid-nineteenth century. Indeed, together poet and philosopher confuse time's trajectory and the patterning of events that passes for history.

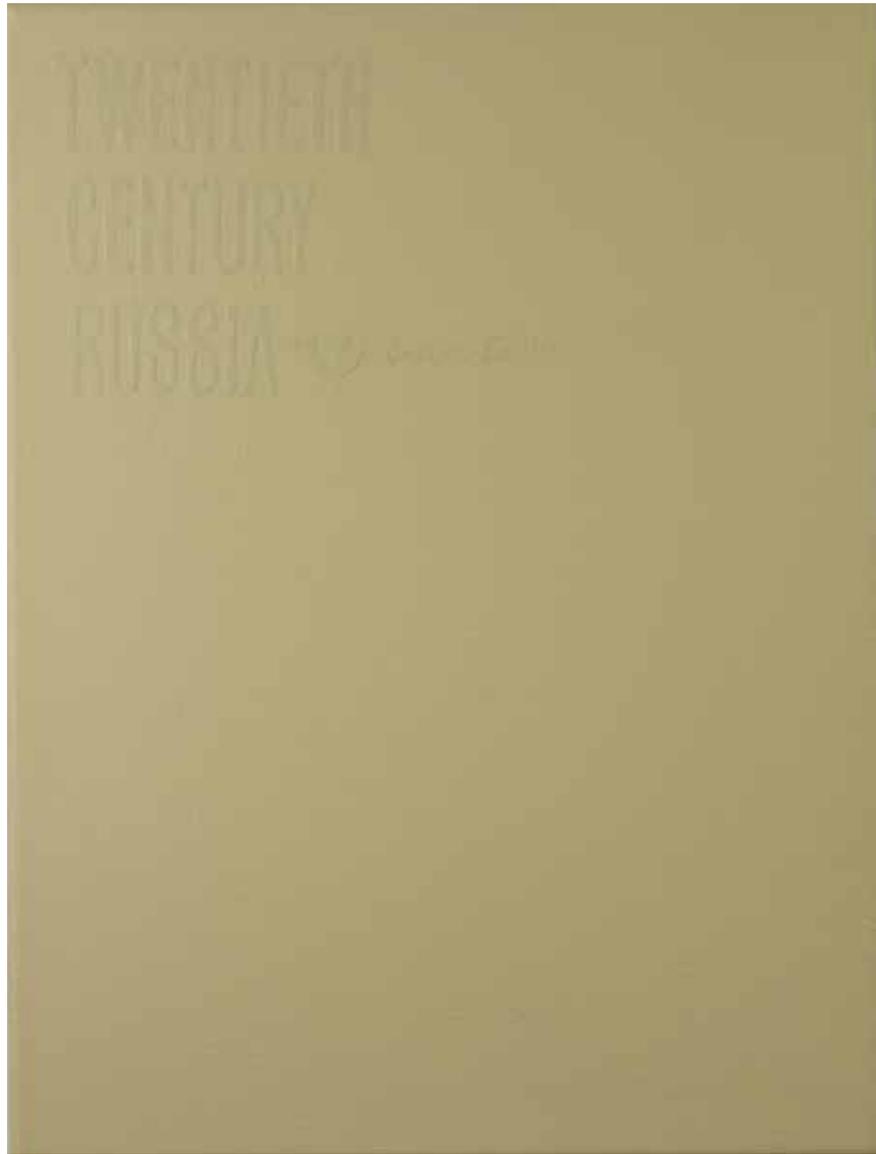
Berlin, though, never quite fulfilled the promise which Akhmatova imagined that he bore. If there was a future embodied in him it had no utopian spirit. Akhmatova, still modernist, living in a soured reality where the bound obedience to a scientific truth of history had already led to the deaths of millions and the misery of countless more, could still imagine her own, different, end point to time. Berlin, the pragmatist, unveils his critique of teleologies and patterns first in an analysis of Tolstoy's view of history – the well-known essay 'The Hedgehog and the Fox' (1953) – and then in 'The Concept of Scientific History' (1960). Berlin's "history", and its accompanying sense of time, is of fragmentary, chaotic, subjective experience, which can only be forced to fit an over-arching model through the operating illusions of individual agency. Berlin looked backwards, an analyst of past thought, and as a philosopher he challenged the absolute presuppositions of his own episteme: he did not look forwards. But then, Berlin's "failure" to be what Akhmatova seemingly imagined him to be, was perhaps never what the Russian poet wanted.

Akhmatova's great friend Nadezhda Mandelstam, another element in the mnemonic archive that was her oeuvre by the 1950s, remarked that the 'guest of the future' is in the first place the prototypical reader of the



future – the one who again will be able to read, after a time and space. She is talking about the Soviet Union, where no one can read properly. Akhmatova's utopian hope is not in the one man, that epiphenomenal being who is always at the mercy of the events he believes he shapes, but rather in the accretive power of the individual as the many. And this is where we poor fragments of time and space come in again, or go out, with the "guest from the future". (Keep in mind here Chevskva's small, "marginal" paintings, those little details, half-occluded that hang around the edges of the "big statement" as intimate, human gestures.) In Mandelstam's sense this is where we, spectators, readers of art, readers of theory, enter into history's arcs and spirals. We all are potential guests of the future, and so too are the artists whose work we "read". We, now, are modernism's future, provided that we have learned to read, are allowed to read. In Maria Chevskva's phrase, talking about her word paintings, "seeing is not enough".

Chris Townsend



Simon Morley, *Twentieth Century Russia (Second Edition) (1964)*, 2008, 40.5x30.5cm, acrylic on canvas



Maria Chevka, *Ends*, 2011, studio installation, dimensions variable, paper (book-end papers).

Maria Chevska, *Ends* (detail)



Simon Morley, *Akhmatova, 'Poems' (1961)*, 2011, 41x53cm, gold acrylic on canvas

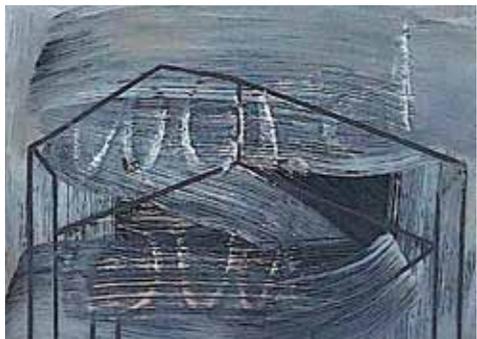
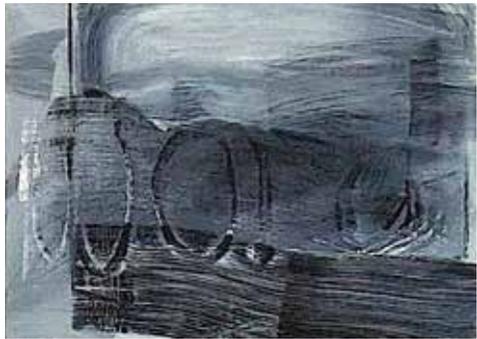




Maria Chevska, *Adjust*, 2011, 122cm x 153cm, oil on canvas



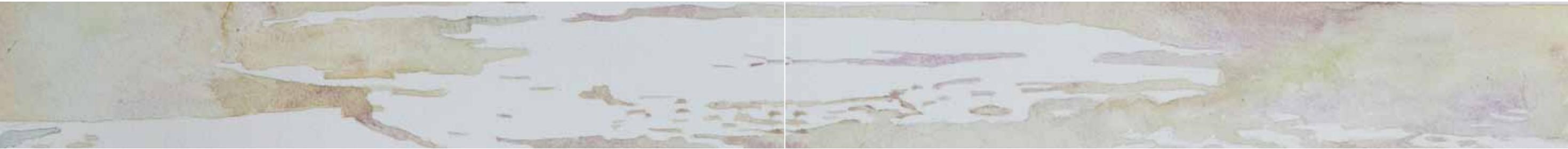
Maria Chevska, *Can You*, 2011, 122cm x 153cm, oil on canvas



Maria Chevska, *Word*,  
2011, 4 panels, each 31cm x 41cm, oil on linen



Simon Morley, *'All That is Solid...'* No.1, 2011  
76x17cm, watercolour on paper mounted on hanji paper, card and silk



Simon Morley, *'All that is Solid....'* No. 1 (above) and No 2 (below) - details, watercolour on paper.



Maria Chevska, *Sit Closer*, 2010, 76cm x 51cm, oil on canvas.



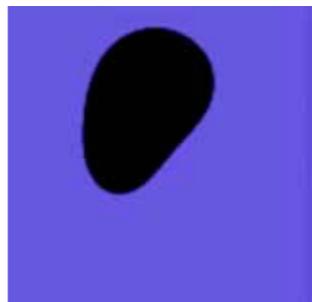
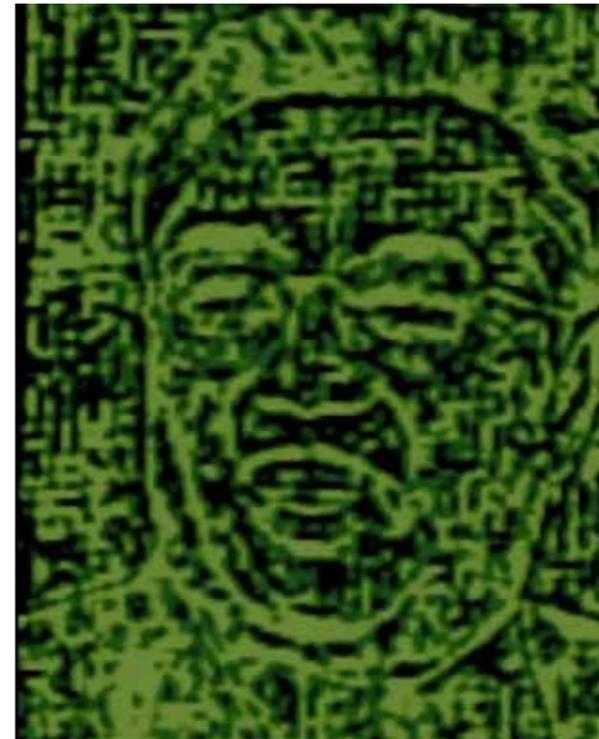
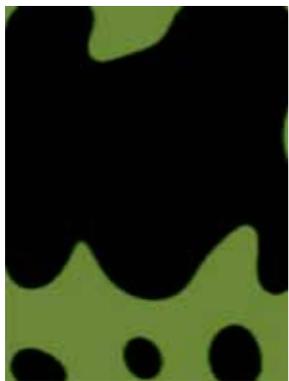
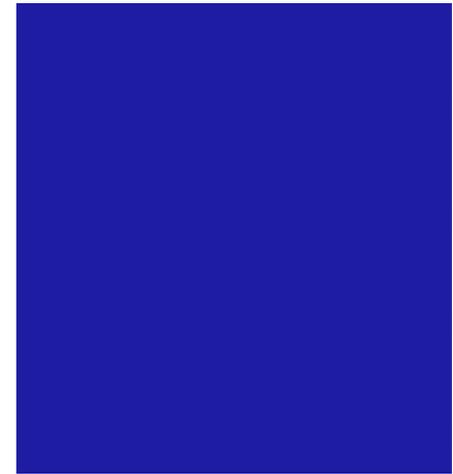
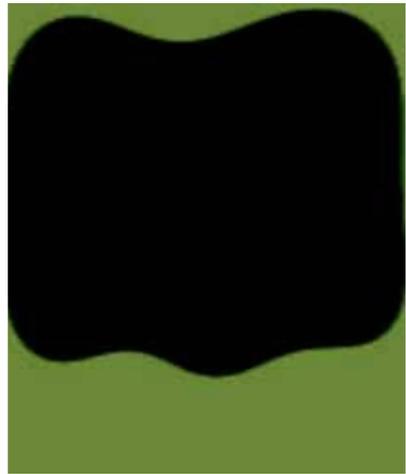
Maria Chevska, *Aside 24*, 2011, 31cm x 25cm, oil on linen.

corrected  
punished  
drilled  
fleeced  
exploited  
monopolized  
extorted from  
squeezed  
hoaxed  
robbed  
repressed  
fined  
vilified  
harassed  
hunted down  
abused  
clubbed  
disarmed  
bound  
choked  
imprisoned  
judged  
condemned  
shot  
deported  
sacrificed  
sold  
traded

Simon Morley, "To be governed....." (Proudhon),  
2011, 50 x 350cm, ink on Chinese linen

To be governed is to be  
at every operation, at every transaction  
noted, registered, counted, taxed,  
stamped, measured, numbered,  
assessed, licensed, authorized,  
admonished, prevented, forbidden,  
reformed, corrected, punished.  
It is, under pretext of  
public utility, and in the name of the public  
interest, to be placed under contribution,  
drilled, fleeced, exploited, monopolized,  
extorted from, squeezed, hoaxed, robbed;  
then, at the slightest resistance,  
the first word of complaint,  
to be repressed, fined, vilified, harassed,  
hunted down, abused, clubbed, disarmed,  
bound, choked, imprisoned, judged,  
condemned, shot, deported, sacrificed,  
sold, betrayed; and to crown all, mocked,  
ridiculed, derided, outraged, dishonored.

Pierre-Joseph Proudhon



Simon Morley, video grabs from 'Poem Without a Hero', 2011, digital video animation, 4 minutes 35 seconds.



Maria Chevska, Studio installation. *Aside*, 18-23, each 31cm x 25cm, oil on linen



Maria Chevska, *Sit Closer*, 2011, (Left) and *Aside 12-17*, 2011 (right),  
6 panels each 31cm x 25cm. oil on linen

# MARIA CHEVSKA

Born in England.  
Lives and works in London.  
www.mariachevska.com

## SELECTED SOLO EXHIBITIONS

- 2010 *And*, Modernism, San Francisco, CA  
2009 *Free and easy*, Mummery & Schnelle Gallery, London  
2008 *Yet*, Gallery Kalhama & Piippo Contemporary, Helsinki, Finland  
2007 *For it seems*, Souterrain, the Hoffman Collection, Berlin  
*Drei Farben-Weiss*, Installation at Rohkunstbau, Schloss Sacrow, Berlin  
2006 *Limits*, Andrew Mummery Gallery, London  
*Les Mots Pour le Faire*, Musee D'Art de Clamecy, France  
*Idyll*, Galerie Philippe Casini, Paris  
2005 *[Who is refused]*, Slought Foundation, Philadelphia, PA  
2004 *Reading Room*, MOCA, London  
2003 *Can't Wait [letters RL]*, Andrew Mummery Gallery, London  
*Vera's Room*, Kunstpunkt, Berlin  
Recent Paintings, Galerie Philippe Casini, Paris  
2002 *Eh* (ii) Artotheque, Caen, France; (iii) Maison des Arts de Bagneux, France  
*K*, Galerie Philippe Casini, Paris, France  
*Eh* (i) Maison de la Culture d'Amiens, Amiens, France  
2001 Recent Paintings, Wetterling Gallery, Stockholm, Sweden  
2000 *Why Don't You*, Andrew Mummery Gallery, London  
Recent Paintings, Galerie Philippe Casini, Paris, France  
*Company*, Watertoren Galerie; W3 Galerie, Vlissingen, The Netherlands  
1999 *Put Yourself in My Shoes*, Maze Galerie, Turin, Italy  
*Mimic*, Abbot Hall Art Gallery and Museum, Cumbria, England  
1997 *Eyeballing*, Andrew Mummery Gallery, London  
*Spoken Image* (i) Kunstmuseum, Heidenheim; (ii) Museum Goch, Germany

- 1996 *Perpetua*, Gallerie Awangarda B.W.A., Wroclaw, Poland  
1994 *Weight*, Andrew Mummery Gallery, London  
Recent Paintings, Anderson O'Day Gallery, London  
*Perpetua*, Angel Row Gallery, Nottingham, England  
1993 *Caput Mortum*, The Warehouse Gallery, Amsterdam, The Netherlands  
1992 *Visibility*, Anderson O'Day Gallery, London

## SELECTED GROUP EXHIBITIONS

- 2011 *Eye of the blackbird* (collaboration with Stephen Lee), Tank, London  
2010 *A Thousand Yard Stare [Works on Paper]*, Art Space Gallery, London  
Michael Landy's *Art Bin*, South London Gallery  
2009 *Travelling Light*, WW Gallery London & 53rd Venice Biennale (Making Worlds)  
2008 Mauer Museum, Berlin  
*Altro Mondo*, Galerie Casini, Paris  
2007 *Gleichheit-Rowno*, Program Gallery, Warsaw Slought in Berlin: The New Epistemology, Galerie Heike Curtze, Germany  
*Who's on First*, Royal Academy Schools Gallery, London  
2006 Artists Books, ICA, London  
*Lekker*, APT Gallery, London  
2003 *Translator's Notes*, curated by Irene Amore, Cafe Gallery Projects, London  
*Independence*, South London Gallery, London  
2002 *Peintures*, Rennes, France  
*Stoff*, [Malerie, Plastik Installation], Städtische Galerie, Albstadt, and Kunsthaus Kaufbeuren, Germany  
*De Singuliers Debordements*, Maison de la Culture, Amiens, France  
2001 *Fluent*, Centenary Gallery, London  
2000 Three Painters, Marianne Hollenbach Gallery, Stuttgart, Germany  
1999 *Œuvres d'être*, curated by Jacapo Benci, Temple University, Rome, Italy

- 1998 *Chora*, curated by Sue Hubbard and Simon Morley, London, and touring  
*Tescani Artists in Residence*, Bacau Museum of Art, Bacau, Romania  
1997 *Prescencing*, Eagle Gallery, London  
1996 *Andata e Ritorno, British artists in Italy*, SpaceX & City Museum, Exeter  
*Permission to Speak*, Worcester Museum and Art Gallery, Worcester  
1995 *White Out*, Curwen Gallery, London  
*New Painting*, Darlington Arts Centre, Newcastle-upon-Tyne  
1994 *Identita e Rappresentazione Cartografico*, Museo Pigorini, Rome, Italy  
1993 *Paintings from the Arts Council Collection*, Royal Festival Hall, London  
1992 *Whitechapel* Selection, Whitechapel Gallery, London  
1990 *Theory & Practice of the Small Painting*, Anderson O'Day gallery, London  
*XX11 International Festival of Painting* (selec: British Council), Musee Grimaldi, Fr  
1985 *Air Gallery Retrospective*, London  
1984 *Landscape, Memory, and Desire*, Serpentine Gallery, London  
*Four Painters*, Riverside Studios, London  
1983 *New Blood on Paper*, Museum of Modern Art, Oxford  
1982 *British Drawing*, Hayward gallery, London  
*Art & the Sea*, John Hansard Gallery, Southampton, and ICA, London

# SIMON MORLEY

www.simonmorley.com

Lives and Works in South Korea and France

## One-Person Exhibitions (since 2001)

- 2011 'Korea Land of the Dawn and Other Paintings', Art Link Gallery, Seoul  
'A Short History of the Twentieth Century', Art First, London
- 2010 'Six Halls', Taguchi Fine Art, Tokyo  
'Moon is Homeland Bright': An Installation, Kyung hee University Museum of Art, Seoul  
'Messagerie', Musée des Beaux Arts, Dijon, France
- 2009 'Hitchcock's Blondes', Taguchi Fine Art, Tokyo  
'The Rose Annual, 1924', Art First Project Space, London  
'Cine Italia', Metis\_NL, Amsterdam
- 2008 'Moon Palace', Paik Hae Young Gallery, Seoul  
'Cine Italia', Zonca & Zonca, Milan
- 2007 'A Short History of Dutch Painting, Part II', Metis-NL, Amsterdam  
'Classic Japanese Movies', Taguchi Fine Art, Tokyo
- 2005 'Bookpainting', Fiera del Libro d'Arte, Palazzo del Re, Bologna  
'VIRUS', Taguchi Fine Art, Tokyo  
'A Short History of Dutch Art', Metis\_NL, Amsterdam  
'Rossa', Spazia, Bologna  
'Reading Room' (with Maria Chevksa), MOCA Peckham and Peckham Library, London
- 2004 'A Short History of Modern Japanese Fiction (in Translation)', Taguchi Fine Art, Tokyo  
Solo Presentation, MiArt, Milan (Percy Miller Gallery)
- 2003 'Post Card', Percy Miller Gallery, London  
'The Life of Things', 3 Degrees West Gallery, Wordsworth Trust, Grasmere (Artist- in-Residence exhibition)

- 'The Unfortunate Tourist of Helvellyn and his Faithful Dog', 3 Degrees West Gallery, Wordsworth Trust
- 2002 'Italian Holiday', Zero arte contemporanea, Piacenza, Italy
- 2000/1 'The Collected Works of George Orwell, and Other Paintings', Percy Miller Gallery, London

## Selected Group Exhibitions

- 2011 'Guest from the Future' (two-person show with Maria Chevksa), Galerie8, London
- 2010 'Gyeonggi Creation Center Residency Program Exhibition', Incheon Art Platform, South Korea
- 2009 'Self-Taught', Uri and Rami Museum, Ashdot Yaacov, Israel
- 2008 Michael Petry's 'Golden Rain', On the Edge exhibition, Savenger, Norway, European Capital of Culture Exhibition
- 2006 'Les Mots pour le faire', with Yves Chaudouet and Maria Chevksa, Musée Romain Rolland, Clamecy, France
- 2005 'A Picture of Britain', Tate Britain, London  
'Ex Roma', Abbey Award Winners Exhibition, APT Gallery, London  
'Lost and Found in Translation', Newlyn Art Gallery, Newlyn, Cornwall  
'Art is a Word', Benefit exhibition for the Museums of Israel, Christie's, London
- 2004 'Melt', British School in Rome Gallery Artists, Taguchi Fine Art, Tokyo  
'Compass', Sala 1, Rome  
'Ancoats Hospital: After L.S. Lowry', Nunnery Gallery, London  
'The Book Show', The Wordsworth Trust, Grasmere, Cumbria
- 2003 'The Book Show', (curator/exhibitor), Nunnery Gallery, London  
'A...parole', Cortili di Casa Sanna-Meloni, Berchidda, Sardinia, as part of 'Del Segno, Del Suona e della Parola, PAV

- 'The Unfortunate Tourist of Helvellyn and his Faithful Dog', (exhibition conception, design, and contribution) The Wordsworth Trust, Grasmere, Cumbria  
'The Cover Theory', Ex-Centrale Electrica, Piacenza, Italy (curated by Mario Sinaldi)
- 2002 'Sumptuous', Ex Macelli Pubblici, Prato, Italy (curated by Palazzo delle Papesse Centro d'Arte Contemporanea, Siena)

- 'L'Ultima Cena", Castello del'Ovo, Napoli, Italy (curated by Massimo Sgroi)
- 'Fluent: Painting and Words', Camberwell Art School Gallery, London
- 'Red Spy', Fortezza della Brunella, Aulla, Italy  
'La Forma delle Forme', Villa Braghieri-Castel, Modena, Italy  
'New Religious Art', Henry Peacock Gallery, London  
The Open, Liverpool Biennial, Liverpool  
'Bibliomania' (edited by Simon Morris), Printed Matter, New York  
'Fabric' Abbott Hall, Kendal  
'Private Views', London Print Studio, Herbert Read Gallery, KIAD, Canterbury  
'Showhouse', PM House and Gallery, London  
'East Wing No. 5', Courtauld Institute, London
- 2001 'Artmart', 291 Gallery, London  
EAST International, Norwich (selected by Mary Kelly and Peter Wollen)  
'Wax', Auction in aid of Cancer Research  
'Closer Still', (Southern Arts Touring Show) Winchester School of Art Artsway, Sway
- 2000 '9,8m/s2', Zero arte contemporanea, Piacenza, Italy  
'Art Futures', Contemporary Art Society, Barbican, London Occupation Studios Fund Raiser, Platform Gallery, London  
'The Wreck of Hope', The Nunnery Gallery, London, (artist/co-curator)  
'Chora', Abbot Hall, Kendal, South Hill Park, Bracknell, and Hotbath Gallery, Bath

- 1999 'Chora', 30 Underwood Street Gallery, London (artist/co-curator)  
'Six Young British Artists', Gallerie Axel Thieme, Darmstadt, Germany  
'The Discerning Eye' (invited by Charlotte Mullins), Mall Gallery, London  
'Hub', (curated by Above/Below), Bishopsgate, London  
'Ninenineninety-nine', Anthony Wilkinson Gallery, London  
'Wunderkammer', 13 Laburnum Lodge, London  
'After Jackson Pollock', Sali Gia Gallery, London (artist/curator)  
'Networking'. P-House, Tokyo, Japan
- 1998 'A State of Affairs', Arthur R. Rose, London  
'Cluster Bomb', Morrison-Judd Gallery, London  
'The Bible of Networking', Sali Gia Gallery, London  
'Souvenirs', (curated by Above/Below), Museum Street, London  
'Absolut Secret', Royal College of Art, London

## Publications

- 'The Sublime: Documents of Contemporary Art, Whitechapel/MIT Press, 2010 (editor)  
Writing on the Wall: Word and Image in Modern Art', Thames and Hudson and California University Press, 2003 (author).  
French translation, 'L'Art Les Mots', Hazan, 2004 (author)  
William Scott. Merrill Holberton/Irish Museum of Modern Art, 1998 (co-author)



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